

Semiquincentennial Best of the Mint Silver Companion Medal Program

1804 Silver Dollar (Class I Version)



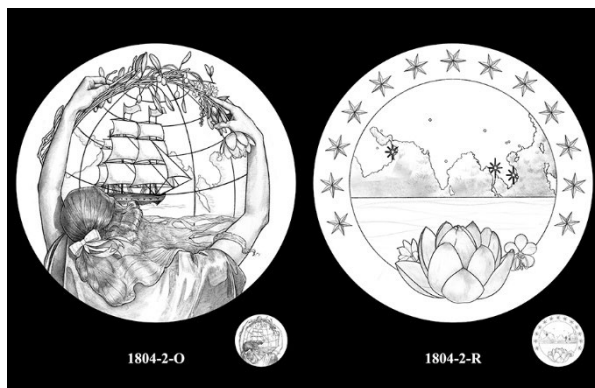
The Draped Bust obverse was designed in 1795 by Robert Scot, Chief Engraver of the US Mint, replacing Scot's earlier Flowing Hair obverse on the dollar.

No dollar coins dated "1804" were actually struck in 1804. The coins struck in 1804 were likely dated "1803," as the Mint continued to use dies until they wore out. Following this last batch of dollars, these coins were not struck again for public circulation until 1836. One of the rarest US coins, seven Class I specimens of 1804-dated dollars were produced in 1834 or 1835 for use in presentation proof sets that were carried to East Asia as diplomatic gifts.

The 1804 Silver Dollar depicts a bust of Liberty with hair adorned by a ribbon and ends with flowing drapery. The design is framed on either side by a total of 13 stars. Obverse inscriptions are "LIBERTY" and "1804." On the reverse, a shielded heraldic eagle holds arrows and a branch, with 13 stars and clouds arc above its head. "E PLURIBUS UNUM" is inscribed on the ribbon the eagle holds, while the inscription "UNITED STATES OF AMERICA" encircles the design.



1804-1-O and **1804-1-R** draw inspiration from elements in the 1804 Silver Dollar's design and its mission. The flowing ribbon in Liberty's hair is reflected in the flowing, ribbon-like hair in **1804-1-O**. The clouds arced above the eagle on the historic coin appear in the braid encircling Liberty's head on the obverse and around the globe on the reverse, symbolic of the diplomatic journey of the famed 1804-dated Silver Dollars.



1804-2-O and **1804-2-R** take their inspiration from the depiction of Liberty on the 1804 Silver Dollar and the historic coins' diplomatic voyage on the USS Peacock to secure trade deals with several East Asian countries, among them modern-day Oman, Thailand, and Vietnam. In homage to these blossoming trade relations, those countries are symbolized by their modern-day national (both official and unofficial) flowers. Clouds define an outline of the countries on the reverse.



1804-3-O and **1804-3-R** are a nod to the diplomatic mission of the 1804 Silver Dollars and the growing global presence of the United States. An allegorical depiction of Liberty as the figurehead of a ship is featured on the obverse, and a reimagined vision of the USS Peacock on the reverse.



1804-4-O and **1804-4-R** are inspired by elements in the 1804 Silver Dollar's design and its mission. The USS Peacock sails on an enlargement of Liberty's hair from the historic obverse, while the eagle on the reverse raises his head toward the stars above the coin's colloquial moniker "the king of coins."



1804-5-O and **1804-5-R** pay homage to the 1804 Silver Dollar through the flowing drapery of Liberty on the obverse and the commemoration of the Mint's first Chief Engraver, Robert Scot.

1907 Saint-Gaudens High-relief \$20 Gold Coin (Double Eagle)

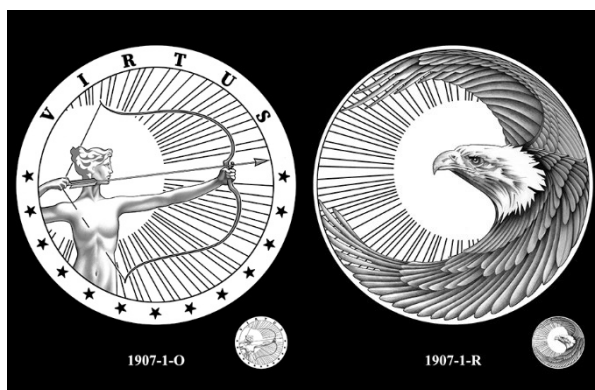


Much of the higher denomination circulating US currency available in the early 20th century was designed by US Mint Chief Engraver Charles Barber, whose work was technically accomplished but not universally recognized as inspired. President Theodore Roosevelt, in fact, had this to say in a letter in late 1904: "I think our coinage is artistically of atrocious hideousness." To resolve this problem as he saw it, Roosevelt sought to circumvent Barber by engaging directly with the most eminent sculptor of the day, Augustus Saint-Gaudens, to redesign the coinage starting with the gold issues, which Roosevelt particularly disliked.

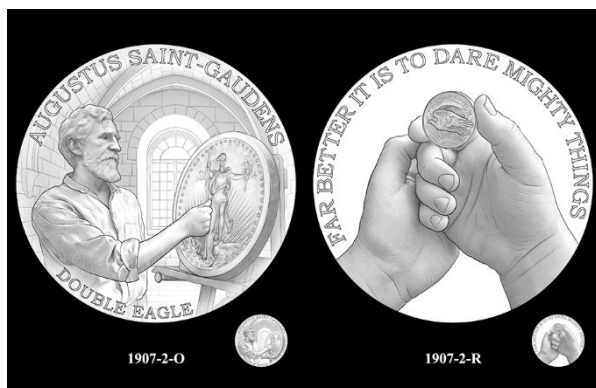
Over the next two years, Roosevelt and Saint-Gaudens exchanged correspondence and occasionally met until a set of designs for the \$20 gold Double Eagle and \$10 gold Eagle coin were settled. The chosen obverse design, a front-facing Liberty striding forward, was partly

based on a monumental statue that Saint-Gaudens was simultaneously working on: General William Tecumseh Sherman on horseback being led by Victory, which now stands at the corner of 59th Street and 5th Avenue in New York City. As originally conceived, the Double Eagle would be struck in much higher relief than other coins to date, and experiments were conducted at the Philadelphia Mint to realize this vision. In the end it was deemed impractical to strike the coins for circulation in such high relief. The coins eventually issued retained the beauty and dynamism of Saint-Gaudens' design but were of a lower relief. Sadly, Saint-Gaudens died of cancer before the first Double Eagles were released.

The 1907 Saint-Gaudens High-relief Double Eagle depicts a front-facing Liberty striding forward, holding a torch in her right hand and a laurel branch in her left. The US Capitol Building and the sun appear behind her, with 48 stars encircling her. "LIBERTY" is inscribed above; the date is represented in Roman numerals, "MCMVII." An eagle soars across a sunrise on the reverse with the inscriptions "UNITED STATES OF AMERICA" and "TWENTY DOLLARS" arced above.



1907-1-O and **1907-1-R** pay tribute to dual suns on the obverse and reverse of the 1907 \$20 Gold Coin and to sculptor Augustus Saint-Gaudens' broader body of work, inspired by Saint-Gaudens' "Diana of the Tower." The designs are meant to evoke Classicism, which informed Saint-Gaudens' works, through balanced, understated design, and encapsulate its essence through the inscription "VIRTUS," which translates to "virtue" in Latin.



1907-2-O and **1907-2-R** pay homage to sculptor Augustus Saint-Gaudens. On the reverse, the artist depicts the 1907 \$20 Gold Coin held in the hands of a collector. "Far better it is to dare mighty things" is a quote from Theodore Roosevelt, who recognized Saint-Gaudens's talent and entrusted him with the task of elevating American coinage.



1907-3-O and **1907-3-R** interpret elements of the 1907 \$20 Gold Coin through a reimagined view of Saint-Gaudens' Liberty carrying a torch and the eagle's wings as an American flag in a new vision of strength and pride.



1907-4-O and 1907-4-R harken to iconography of the 1907 \$20 Gold Coin. The torch is held by Liberty, who heralds in a new era of United States coinage. As in the historic coin, suns radiate behind Liberty on the obverse and the eagle on the reverse.

1916 Winged Liberty Head Dime



Adolph Weinman, a medallic and architectural sculptor, was the designer of both the new dime and the new half dollar of 1916. The dime's obverse has a bold central motif: a head of Liberty wearing a winged Phrygian cap, symbolizing freedom of thought. (From this design element, the coin would come to be known as the “Mercury dime,” hearkening to the winged helmet of Mercury, the messenger of the ancient Roman gods.) The reverse features another symbol from ancient Rome, the *fasces*—a bundle of rods bound around a battle axe. According to Weinman in a letter to the editor of *The Numismatist*, the dime represents “strength which lies in unity” and “preparedness to defend the Union.” The fasces are wrapped in an olive branch, “symbolical of our love of peace.”

The Winged Liberty Head dime was a workhorse coin of American commerce by the time the United States entered the Great War in 1917. It served the nation through the Roaring Twenties, the Great Depression, and World War II. Minted in the billions, it is one of America's most famous and widespread "classic" silver coins.



WING-1-O and **WING-1-R** evoke the prominent elements of the Mercury Dime. The larger wing and the prominence of "UNITED" are meant to represent a more realized and mature nation willing to open its ideals to all creeds and cultures.



WING-2-O and **WING-2-R** feature Liberty in a pose of quiet focus, a nod to the freedom of thought symbolized in the Mercury Dime. On the reverse, a dove continues the theme of hope and echoes the wings in Weinman's obverse. The dove is rendered in a visual style common among Alaska Native artists.



WING-3-O and **WING-3-R** recall the period of 1916 through 1945, when the Mercury Dime was in circulation, representing years of great change and upheaval, both foreign and domestic, for the United States. Observing that during this period the United States would enter two world wars, the artist depicts Liberty in both defensive and offensive positions. The obverse design extends to the reverse with rays emitting from the tip of the sword, symbolic of hope at the end of conflict. The Great Depression is represented by the “Hooverville” shacks and the Dust Bowl by the swirling waves in the background.



WING-4-O and **WING-4-R**: Inspired by the mythological references in the “Mercury Dime,” these designs explore other elements of mythical iconography. Liberty is clad in armor including a winged Phrygian helmet. The reverse shows an imagined version of Washington, D.C., that includes the existing U.S. Capitol Building and Washington Monument as well as the unrealized Washington National Sphinx, a proposed statue (designed by J. Goldsborough Bruff) depicting an American-folklore version of the iconic Egyptian Sphinx. A subtle nod to the fasces in the historic coin appears in the column behind the Sphinx.

1916 Standing Liberty Quarter



Hermon MacNeil, a sculptor of monuments, designed the quarter dollar of 1916. The reverse shows an American eagle in graceful flight, encircled by stars. On the obverse, a figure of Liberty steps down and forward from a gateway to greet the viewer. She extends an olive branch representing peace—but she also carries a covered shield, symbolic of her readiness to defend American rights and honor. An April 1917 editorial in *The Numismatist* said, “The design suggests a step forward in civilization, protection, and defense with peace as the ultimate goal.” When the quarter was designed and released into circulation in January 1917, the United States was not yet embroiled in Europe’s Great War. The new coin sent the world a message of the nation’s awakening interest in self-protection. In April 1917 America declared war on Germany and its allies. Departing from her 1916 and early 1917 depiction, Liberty’s originally bare chest was redesigned, covered with a coat of chainmail armor more suitable for battle. She kept her firm grip on both the shield and the olive branch.

The Standing Liberty Quarter would be minted through 1930, and generations of Americans—collectors and non-collectors alike—would recognize its design as part of the nation’s first modern coinage renaissance.



STND-1-O is inspired by Hermon MacNeil's original 1916 Standing Liberty Quarter and his unused redesign proposal, which added elements such as laurels and sandals, and Liberty's hair blowing in the wind. Similarly, **STND-1-R** is inspired by the work of Adolph A. Weinman, whose proposals for the Quarter were replaced by MacNeil's designs for the sake of artistic variety.



STND-2-O and **STND-2-R** are inspired by the 1916 Standing Liberty Quarter. A windswept Liberty turns to offer a distant eagle the olive branches in her hand. The reverse shows a close-up of the olive branches in the eagle's talons that Liberty was holding up on the obverse.



STND-3-O and **STND-3-R** draw inspiration from the 1916 Standing Liberty Quarter featuring a modernized Liberty ascending steps, prepared to protect and defend. The theme is mirrored on the reverse, showing a mother eagle with her wings spread around her young.



STND-4-O and **STND-4-R** take their cue from the period of circulation of the 1916 Standing Liberty Quarter, during which the United States entered World War I. The designs show how Americans banded together to protect their country and secure peace for their futures. They feature a hand firmly grasping an olive branch, and a depiction of one of the many women who worked to harvest the nation's food supply during WWI.

1916 Liberty Walking Half Dollar



As he did with the dime, Adolph Weinman won the Treasury Department's contest for the 1916 half dollar. His new design shows a full-length view of Liberty wrapped in a flowing American flag, walking toward the rising sun and gesturing to the dawn of a new day. The laurel and oak branches she carries are symbolic of the nation's civic and military glory. On the reverse, an impressive eagle stands on a rocky crag, unfolding its wings. The eagle and a tenacious sapling of mountain pine growing from the rock represent America.

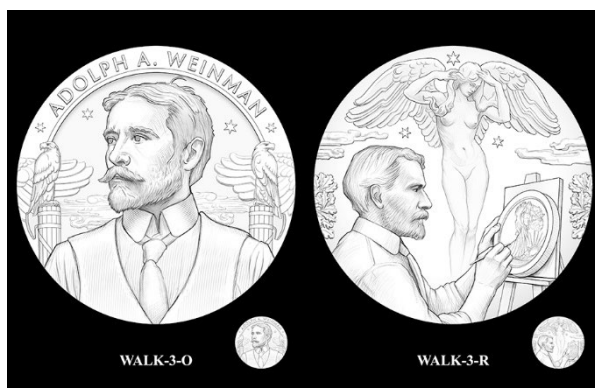
The Liberty Walking Half Dollar, like the Mercury Dime, grew into one of the nation's most well-known classic coins. Minted from World War I to World War II and slightly beyond (into 1947), it is one of the silver coins commonly found in the wallets, pocket-change jars, and keepsake boxes of the Greatest Generation.



WALK-1-O and **WALK-1-R** reimagines the elements from the Liberty Walking Half Dollar as a single scene across the obverse and reverse, illustrated in the art deco style that succeeded Weinman's neoclassical style.



WALK-2-O and **WALK-2-R** draw inspiration from design elements and the feeling of determination and movement in the composition of the Liberty Walking Half Dollar while highlighting the importance of freedom of self-expression through the arts.

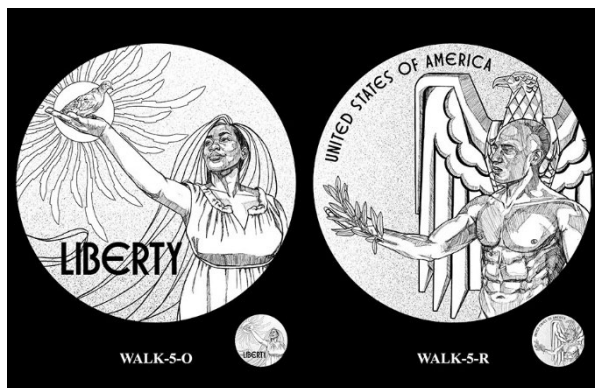


WALK-3-O and **WALK-3-R** pay homage to Adolph A. Weinman. The obverse depicts him positioned in front of his "Destiny Pediment" which he sculpted for the National Archives

Building. He is flanked by two eagles and other elements of the pediment. On the reverse, Weinman is shown working on the original coin in the negative plaster stage at model scale. Behind him looms his masterpiece “Descending Night” which was perched on a high platform in his New York City studio.



WALK-4-O and **WALK-4-R** are tributes to the Liberty Walking Half Dollar and its sculptor. In the reverse, Adolph Weinman is shown drawing the design for the reverse of the original coin with the figure of Liberty behind him, guiding his inspiration.



WALK-5-O and **WALK-5-R** are a nod to key elements of the Liberty Walking Half Dollar. Liberty’s extended hand and the sun reference the obverse, while a man and stylized eagle representing strength and resilience are featured on the reverse.